

*S. F. Morrish & Sons Ltd.
The River Press
103 Fisherton Street
Salisbury*



THE
ROYAL ACADEMY
OF
MUSIC

MAGAZINE

No. 152

May 1952

THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 152

May, 1952

Contents

<i>Reminiscences 1914-51 (Contd.)</i>	
—by A. J. Waley	31
<i>Concerts</i>	33
<i>Review Week</i>	35
<i>Trip to Liège—by Robin Wood</i>	35
<i>Opera and</i>	37
<i>Drama 1920 and all that</i>	
—by Kathleen Richardson	38
<i>Academy Distinctions</i>	42
<i>How it is done</i>	43
<i>Births and Marriages</i>	44
<i>In Memoriam</i>	45
<i>Teachers' Seminar</i>	46
<i>R.A.M. Club</i>	
<i>Social Meeting</i>	48
<i>Alterations to List of Members</i>	48
<i>Notes about Members</i>	50
<i>New Publications</i>	52

Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Reminiscences 1914-1951 (*contd.*)

by Alfred J. Waley, Hon. F.R.A.M.

Stanley Marchant was appointed the next Principal and this was a much hoped for appointment. As Warden he had gained the confidence and respect of the Professors and general staff, as well as of the students, and this ripened into affection, for he made it his duty to know many of the students by name, and his kindly personality generated an atmosphere of happiness which permeated the whole institution. Early in 1949 his health broke down. He died in February of that year and was deeply regretted.

After I had been 10 years on the Committee I became Honorary Treasurer (after Mr. Fitch's death) and held that office until 1946. Then I was elected Chairman through the resignation of General Sir Sidney Clive, who retired in my favour as a kindly gesture, because I had acted on his behalf whilst he was on active service during the War. I was elected Vice-President of the R.A.M. in 1942 and Hon. F.R.A.M. in 1946. Mr. Moir Carnegie succeeded me as Hon. Treasurer in 1946. He died after a very short illness three years afterwards and was a great loss to the institution. Mr. W. Graham Wallace was his successor and brought special understanding to all matters dealing with funds.

I had for some years been preoccupied by the various scholarships which, owing to the increase at different times in the Academic fees, had ceased to provide the benefits which the donors had intended to provide. These were further diminished by nationalisation of the railways, as a large portion of the funds had been invested in 4% Debentures which were, under the Nationalisation Act, converted into 3%, and this involved a large reduction in income. Through the courtesy of the Principal, the whole matter was explained to the students in "Review Week" of the Michaelmas Term, 1949.

There is, however, one reform of which I can, without conceit, claim to be the sole initiator. It had always been my view that it

would be in the best interests of the Academy that, if possible, provision should be made for a residence for the Principal on the premises and I expressed my view in unmistakable terms to Sir Stanley Marchant who upheld it. I paid a visit to the flat which Hallett occupied, and found that it possessed all the amenities which a Principal could wish: a good sitting-room; one good-sized bedroom and one small one; a small dining-room; a bathroom and an excellent kitchen. Sir Stanley and Lady Marchant both agreed that it provided all the accommodation they required.

The advantages were—firstly, that the Principal was spared the journey and the fatigue involved in living out. Secondly, he could show personal hospitality to any distinguished visitor—which is always more appreciated than official hospitality.

In my reminiscences of the past there should surely be included a grateful acknowledgment of the valued services rendered for 26 years by Mr. Gurney Parrott, the Secretary. His long and loyal collaboration in all the work of the Academy, and his vast experience make him a most helpful assistant in dealing with many problems. He has well earned the distinction of being made an Honorary F.R.A.M. and merits the gratitude of the Governing Bodies.

I should feel any conclusion to this little review to be incomplete without a grateful reference to the wonderful tribute paid to me on attaining the age of 90. At last year's Distribution of Prizes the Principal alluded to the fact, but it was only on June 12th of this year that I realised how concrete his plans had become. Firstly, I was entertained to an excellent tea—including a cake with 90 candles—and I had the pleasure of meeting some of the donors of the gift to me which took the form of a wonderful portrait by Sir Oswald Birley. This I described as a 'speaking likeness'; but I should have added that, although silent, it was an artist's proof of how convincing the eloquence of silence can be.

The presentation was made by Sir Sidney Clive in a charming little speech which included a very gracious message of congratulation and thanks for my work from the President of the Academy, Her Royal Highness The Duchess of Gloucester, and congratulations from Sir George Dyson, Director of the Royal College of Music.

In returning thanks I asked the Principal if I might leave the portrait in his care for the present and he, in accepting it, expressed the hope that it might find its permanent home in the Academy to remain a lasting memento of my long association with it. I therefore decided to present it now, deeming this to be a great honour.

We then went to the Duke's Hall where the final mystery was unveiled in the shape of a concert. I can never sufficiently express the unexpected and intense pleasure it was to me to hear my father's music again, so charmingly rendered by the soloists and orchestra under the inspired direction of Clarence Raybould.

I want, however, to emphasize most of all my deep appreciation of the understanding, sympathy, affection and ever-present consideration of the Principal, which touched me on this great occasion.

Concerts

CHORAL CONCERT—February 20, conducted by MR. ERNEST READ. "St. Matthew Passion", (Part II) *Bach* (Alexander Gillis, Norman McCann, John Boulter, Norman Tattersall, Gerald Wilde, Ivor Jones, Day McAusland, Mary Whittington, Evelyn Cuthill, Harold Lumb, Stanley Jeffries—*Organ*, Rex Stephens—*Continuo*).

CHAMBER CONCERT—February 21. Quartet in F for two Violins, Viola and Cello "King of Prussia", *Mozart* (Trevor Williams, Thomas Rolston, Julian Barber, Derek Simpson); Four Lieder from op. 25 and 39, *Schumann* (Evelyn Cuthill);

Sonata for Horn, Trumpet and Trombone, *Francis Poulenc* (Peter Gwen, Donald Froud, Haydn Trotman); Trio for Piano, Violin and Cello, *Ravel* (Fiona Cameron, Margaret Cowen, Maryse Chomé).

CHAMBER CONCERT—March 17. Trio in C minor for Piano, Violin and Cello, *Brahms* (Peter Stone, Trevor Williams, Derek Simpson); Three Lieder, *Mahler* (Edwina Savidge); Octet in F for two Violins, Viola, Cello, D-Bass, Clarinet, Bassoon and Horn, *Schubert* (Jean Harvey, Michael Long, Geoffrey Gotch, Patricia Benham, John Gray, Keith Deacon, Peter Francis, Donald Froud).

ORCHESTRAL CONCERT—March 18, conducted by MR. CLARENCE RAYBOULD. Overture "Leonora" No. 2, *Beethoven*; Elizabeth's greeting, *Wagner* (Doreen Watts); Adagio for Strings, *Samuel Barber*; Concerto in B flat minor for Piano and Orchestra (1st movt.) *Tschaikovsky* (Peter Stone); "Royal Hunt and Storm" ("Trojans") *Berlioz*; Concerto in G for Flute and Orchestra (1st movt.) *Mozart* (Janet Forbes); Symphony IV (1st movt.) *Dvořák*.

SECOND ORCHESTRA—March 28, conducted by MR. ERNEST READ and members of the Conductors' Class: Graham Garton, Ralph Mace, Margaret Ann Cunningham, Margaret Benselin and Vincent de Abreu. Overture "Hansel and Gretel" *Humperdinck*; Suite I ("Gordian Knot") *Purcell-Holst*; Concerto for Violin and Orchestra (1st movt.) *Mendelssohn* (Ralph Holmes); Symphony V ("From the New World") (1st, 3rd and 4th movts.) *Dvořák*; Praeludium, *Jarnefelt*; Concerto in A minor for Piano and Orchestra (1st movt.) *Schumann* (Rosemary Wright); "Shepherd Fennel's Dance" *Balfour Gardiner*.

REVIEW WEEK—Lent Term, 1952—March 17, *Shakespeare and his stage* by Ronald Watkins Esq., and *Chamber Concert*. March 18, *Rehearsal and Concert* by First Orchestra. March 19, *Pianoforte accompaniment* by John Wills Esq. and *The four greatest books* by Sir Ronald Storrs. March 20, *Professional etiquette* by Robert Easton Esq. and *Recital by Harry Isaacs Trio* (Schubert Trio in B flat, Brahms Trio in C). March 21, *Beethoven's 'Diabelli' Variations* by Frederic Jackson Esq. and *Broadcasting: monopoly or competition?* by Mrs. J. L. Stocks and *Dido and Aeneas* (2 performances).

R.A.M. Club—Annual Dinner

The Annual Dinner will take place on Tuesday, July 22 at the Connaught Rooms.

Trip to Liege

by Robin Wood

A few months ago the Union of Students and former Students of the *Conservatoire Royal de Musique de Liège* sent three distinguished young musicians to give a recital in the Duke's Hall. Last February Beryl Kimber, Kathleen Barton and I had the honour to represent the Academy in a return visit.

For nearly two hundred years Liège has been the source and inspiration of Belgian violin playing—one of the most famous schools in the world. Viotti, Kreutzer, Wieniawski, Vieuxtemps, Sarasate, Flesch, Enesco and many others were associated with Liège but perhaps its most outstanding personality was Eugène Ysaye. There is a statue of him in Liège (we had our pictures taken by it) and there is a reconstruction of his music room in the Conservatoire containing books on many subjects in many languages, music, violins and a piano which, though out of tune, still has a pleasant mellow tone. And there are photographs of him—he was a giant in build and we heard many stories of his sense of humour and love of practical jokes.

We had two days in Liège and they were crammed full of incident and interest—our hosts gave us a most wonderful time. The first day was occupied with rehearsing, a recording session for the Belgian radio, our concert at the Conservatoire and a stupendous banquet which, I understand, continued until five in the morning though we regretfully withdrew some three hours earlier.

The concert hall reminded me of the Paris *Opéra* with its red plush seats and circular tiers of boxes. The acoustics were nearly perfect even for rehearsal when the hall was empty and we found it most exhilarating to play there. The piano, a Pleyel, with its easy, shallow action and high continental pitch gave us some anxiety, but we soon adjusted ourselves to it.

The concert began at eight thirty in the evening before an audience of about a thousand people. It was most enthusiastically received; there was certainly a wide range of music including that of English composers. We began with the second violin and piano sonata of Delius, then a group of songs including Bruch's *Ave Maria*, then Liszt's B minor Sonata.

During the interval we met M. Louis Closson, a pupil of Busoni, whom, incidentally, he heard play the Liszt Sonata. M. Closson is a professor at the Conservatoire.

We continued the concert with three songs by English composers—Arne, Bax and Sir George Dyson; a Nocturne of Chopin and Schumann's Toccata in C; and finally a group of violin solos; Corelli's Suite in A, Introduction and Allegro by Lennox Berkeley and *La Fontaine d'Aréthuse* of Szymanowski.

The banquet was held at a fascinating restaurant in a sixteenth century house. The tables were decorated with flowers and tiny Union Jacks. Those present included members of the Union of Students and Former Students, civic officials and members of the Anglo-Belgian Society. They covered our menus with their signatures and good wishes. The president of the Union, M. Marcel Lejeune, who is a distinguished violin professor at the

Conservatoire, proposed a toast to Britain and to our new Queen. The Belgians showed a keen and sympathetic interest in this country and an affectionate regard for our Royal Family.

Next morning with the help of one of our new friends we explored Liège and its shops. [Belgium is one of the richest countries in Europe though it is expected that there will be a sort of "douce austerité" in the future.] We had tea with members of the Anglo-Belgian Society and in the evening we had dinner at a hotel in the Ardennes, the beautiful wooded, hilly district south of Liège. The menu included wild boar!

The following morning we bade farewell to Liège and to M. Bohet, secretary of the Conservatoire, who helped to take such good care of us. We returned to London with many happy memories and a glimpse of the great musical traditions of Belgium.

Drama

Dark of the Moon

Howard Richardson and William Berney

The Drama Class gave four performances, produced by Geoffrey Crump, on March 11, 12 and 13. A cast of twenty-five students took part, Stage Direction was by Margaret King assisted by Marian Sargent and Lighting was under Elaine Usher. Costumes were designed and executed by students directed by Greta Colson and the Dance was arranged by Theo Tucker. A String Quartet, Michael Long, Leila Palmer, Anthea Sedgwick and Christopher Irby played excerpts from Dvorák's Quartet in F (The Nigger).

Opera

Dido and Aeneas

Henry Purcell

Two performances were given on March 21 under the conductorship of Myers Foggin and produced by Dorothy Pattinson. The newly edited score of Professor Dent was used by permission of Oxford University Press.

The double cast included Doreen Watts, Edwina Savidge (*Dido*) Gerald Wilde, Garth Stacey (*Aeneas*) Kathleen Aitken, Mary Whittington (*Belinda*) Nora Carstairs, Evelyn Cuthill (*Sorceress*). In other parts were Ruth Clark, Rita Wingrove, Maureen Lund-Yates, Veronica Lucas, Una Gayler, Day McAusland, Julia Cattle, Janet Fitton, Doreen Dorrance, Elizabeth Humphries and John Boulter. The chorus numbered twenty-five. Assisting the Director were Terence Lovett and Rex Stephens, Doreen Dorrance was Stage Director, William Horscroft Stage Manager. Two orchestras of eleven and five strings respectively, with Rex Stephens (*Continuo*) rendered the instrumental parts.

1920 and all that

by Kathleen V. Richardson

(née Summers)

I entered the R.A.M. in the days of Sir Alexander Mackenzie and I doubt whether any student of to-day would suspect the ordeal implied in that simple statement. Although my seven apprentice years were some of the happiest of my life, the initiation remains in my memory as one of the most terrifying experiences I have ever been through, not excepting ambulance work and the every day bangs and blasts of the late war. Sir Alexander was the only person I have met who could render faithfully the interjection usually written as "Tcha!" Any member of the Senior Orchestra of those days will know exactly what I mean. Sir Alexander did not merely rap upon his desk, he beat a tattoo and his famous snarl would have stopped the Flying Scotsman (and for all I know may have done so on occasion).

When I was summoned to an entrance audition I had very little idea of what would happen except that I would present my best composition and play my best 'piece'. After I had been shown into the Principal's Room where sat two gentlemen who seemed to me then to be incredibly aged, I proudly offered the MSS. of

some trifling songs I had written to Mr. Frederick Corder as proof of my ability in Composition (First Study). Then I sat down at the awe-inspiring grand piano, decorated and gilded to the teeth as it were, and handed Sir Alexander my music. Throwing down the flimsy Durand edition as though it was infected with contagious disease—he snarled. In my innocence, I had prepared Ravel's Sonatina, which I played reasonably well, as my demonstration of fitness to take piano as Second Study. Now the Principal made no secret of his detestation of modern music in any form and the French School happened to be his *bête noire*. He refused to hear a note of the Sonatina. I was flummoxed; I had been forced, through various circumstances, to put off my application for entry for about a year and my opportunities for keeping up a repertoire had also been curtailed, so I had concentrated on the things I liked best. There were few of the tougher classics that I would have cared to play on such an occasion, but after the terse comments that the great man had delivered, I doubt whether Ravel himself could have done his own work justice. My temper rose and my clammy hands trembled. After some discussion, during which I decided that I did not want to 'get in' anyway, I finally resolved to play Chopin's first polonaise in C sharp minor. If they wanted bang and smash they should have it and I would then sweep out, cross the channel (not by swimming it as Sir Alexander had already suggested but in the normal way) and enter the Paris Conservatoire where my talents would no doubt receive the encouragement they deserved. I let fly. Murmurs from Mr. Corder, grunts from the Principal; odd words such as "Phrasing," "Wrists"—reached me in my delirium. They stopped me somewhere in the middle. Mr. Corder, very gently and dryly imparted that he thought I "might do better than that" in Composition (I still wince when I think of those sugary songs) and Sir Alexander announced that I should study under a professor who taught the Matthey Method and also presumably would expunge my unfortunate tastes in music. I was propelled to the door, much to my astonishment, by the Principal's sinewy palm behind my shoulder

(I half expected a robust shove into the Hall). My father, waiting outside, was spoken fair, my hand was shaken in a good Scots grip—all before I could frame any renunciation of the reconditioning process which was to be my lot.

I am very glad to say that my piano professor, Ambrose Coviello, far from discouraging my 'modern' tastes, improved upon them and his patience with under-practised work and his ungrudging acceptance of the demands of a struggling creative talent linger in grateful memory. My composition professor was Benjamin Dale. I can truthfully say that I worked like a slave to catch up on my technical weaknesses and his rare praise was sufficient reward. After I became a sub-professor I realized a little of what he had accomplished in turning a sow's ear into—well, let us say a cotton purse.

When Sir Henry Wood took over the Senior Orchestra and the Conductors' Class was inaugurated, I was among the first members of the latter. By one of those strange quirks of Fate, it was my three settings of poems by Walter de la Mare that Sir Henry chose to perform at his first end-of-term concert in the Queen's Hall. They were sung by that brilliant student, Olive Groves. Incidentally, when my 'speaking' voice gave way under the strain of teaching, it was Olive who recommended a singing course under her own professor, Miss Evelyn Langston. Which prescription turned out to be a permanent cure and has stood me in good stead to this day when I am sometimes asked to read poetry aloud. Olive, who on leaving the R.A.M. scored an immediate success with the B.B.C., used to have occasional brushing-up lessons and it tickles me to recall the mornings when she would come in at the end of my lesson and volunteer to accompany my little pipe in some Hugo Wolf or Brahms.

I am proud of the fact that I was the first woman student to conduct the R.A.M. orchestra in the Queen's Hall. The Seventh Symphony of Beethoven was the chosen work. Sir Henry took the first and last movements, Leslie Regan the Allegretto and I the Scherzo. One of my lively memories of this event is connected

with my dress ! My father, who regarded my musical activities much as does the owner of a canary who will only sing in a golden cage, had promised me a new white dress for my debut. I combed the West End for a garment that would allow me to raise my arms without pulling up the hem and showing yards of petticoat. It took some finding but it was unearthed eventually and taken by me, in its box, to a rehearsal of Dale pupils at the house in Primrose Hill. After the rehearsal I left in haste to get home in time for dinner. (I lived some way out of London, in Essex). In the Met. train on the way to Liverpool St., I realized to my horror that the parcel containing the dress was not with me. I rushed out of the train at the next stop and telephoned the Dale home. No luck ! I decided that I must go back along the way I had come, asking at each station if anyone had handed in a parcel during the afternoon, but although I eventually reached the end of the line at Rickmansworth, having enquired at at least twenty stations, I was still empty handed and a very long way from home. It was past ten o'clock when I finally arrived there, exhausted and hungry. Bursting into tears, I explained what had happened. My father, bless his heart, at once produced the money for another dress. At first I would not take it; I had been stupid and careless and I did not deserve it. Alternatively, my old dress was pretty decayed. Once again I searched the shops and was lucky enough to find an exact duplicate. Fate had not quite finished with an absent-minded idiot, however.

On the day of the Concert, when I mounted the rostrum, my score of the Beethoven was missing. I hadn't time to swear that I had put it ready beforehand, it simply wasn't there. So I had to conduct from memory. Luckily there had been plenty of rehearsal, trust Sir Henry for that, and nothing shattering occurred but I had to explain to him afterwards that I had not been showing off and taking a risk which also involved the orchestra.

The person, perhaps deservedly, who got the biggest kick out of this occasion was my father, who, rushing away from business at the last moment to see his canary perform in her twice costly

feathers, had the supreme satisfaction, on standing beside one of the Queen's Hall policemen inside an auditorium door, of telling him that That was His Daughter. He scored a bigger success than I did !

Very infrequently I am asked for advice on an artistic career. I simply love giving it and take this uncalled for opportunity to dogmatize: Never get set in your tracks. Some people are destined from the first by their dominating gift, some arrive in time and with hard labour, some simply swim around in circles. All creative talents inhabit a common pool. You may carry the colours of Music, Painting, Sculpture, Literature or of any of a hundred applied arts (including Cookery). Never despair at a growl from Fate. Switch your activities without hesitation from dead ends and never look back. The salt of life is in the water not on the bank. You may lose your swimming togs as I did but some sort of garment will turn up. Wear it to seek adventure and experiment and good luck to all who travel in 1952.

Club Annual Subscriptions

Attention is drawn to the Notice printed on p. 52 of this issue.

Academy Distinctions

The following elections recently took place :

FELLOWS (F.R.A.M.)

Anthony, Trevor	Iliffe-Higgo, Archie
Cole, Dr. William	Jenkins, Rae
Cummings, Henry	Masters, Robert
Dederich, Miss Hilda	Rainer, Miss Priaulx
Hawkridge, Douglas	

ASSOCIATES (A.R.A.M.)

Beckles, Terence	Lewis, Richard
—Bond, Miss Dorothy I.	Liddell, Miss Nona P.
—Burke, Martin T.	Lovett, Terence G.
—Craxton, Miss Janet	Perrow, Arthur
Fulton, Norman	Pirie, Miss Mairi
—Greenbaum, Miss Kyla	Riddell, Miss Joyce
—Halling, Peter	Tate, Miss Phyllis
Handford, Maurice	Taylor, Miss Muriel
—Hedges, Miss Joyce	Vella, Oliver
—Jones, Geraint I.	Vyvyan, Miss Jennifer
Joubert, John	

How it is done

The following excerpts are from a letter received from Mr. Leonard Shepstone, A.R.A.M. who teaches at Grey College, Bloemfontein, one of the oldest and largest boys' schools in South Africa. (Ed.)

... The fact that there was no orchestra here has worried me ever since my return here from London in 1934. I missed the R.A.M. orchestra, the old Queen's Hall and other orchestras to which I had listened during my ten years stay in London. Any mention of starting an orchestra was always drowned by the cry that the instruments were too expensive to purchase. ... Then just three years ago, the Military Authorities approached my Headmaster and asked him if he would accept £1000 worth of equipment for a full Military Band at the school. The Head sent for me and asked me if I was willing to undertake the job of teaching the boys to play the trumpet, trombone, saxophone, clarinet, etc. Here was my opportunity ... perhaps one day a symphony orchestra would grow out of this. ... On putting the question to the Authorities I was told that I could use the instruments how, when and where I liked provided that I kept a Cadet Band going at the school. Well, to cut a long story short, I set to work. ... Then I started to form a "Symphony" orchestra, by adding a few violin players. I bought a cello and taught my younger daughter to play while the elder daughter I put on to the viola. Although there are hundreds of children who learn piano we can only boast of one violin teacher in Bloemfontein and

nothing of any other kind. We worked and worked with little if any outside support, added another flute, viola, cello and, above all, an oboe. ... Last Christmas I raffled a turkey and raised £50 with which I purchased a second-hand set of timpani from the Durban Orchestra, and set about teaching a young lad to play them. It all took time and hard work but there is no need to go into further detail, suffice to say that after two and a half years I was brave enough to put on a concert in our City Hall—programme enclosed. ... We are encouraged and intend to go ahead next year and who knows—Bloemfontein might one day have a Symphony orchestra.

One day I might write and tell you of some of my other efforts to create and improve musical conditions here, but let me say here that I owe it all to the dear old *Alma Mater*, the R.A.M. The Club magazine is read from cover to cover by my wife and self. We feel that we are in touch with the Academy through its contents. ...

Births

DATYNER—On January 1, 1952, to Cherry (*née* Isherwood) wife of Henry Dwyer, a son—Peter David—brother for Carol and Celia.

DE VRIES—On March 22, at Falmouth, to Susan (*née* Pentecost) wife of Lieut. A. S. de Vries, Royal Netherland Navy, a son—Trevor Gerald—brother to Diana.

Marriages

HOWELL—PRYCE—On April 4, 1951, at Newtown Baptist Church, Mont., Mary Howell, G.R.S.M. to Glyn A. C. Pryce.

BREITMEYER—FOGGIN—On April 2, at St. Peter's Church, Vere Street, Lotte Lina, daughter of Mr. and Mrs. G. Breitmeyer, of St. John's Wood, to Myers, son of Mr. and Mrs. W. G. Foggin, of Newcastle-upon-Tyne.

[On behalf of all its readers, *R.A.M. Magazine* welcomes this opportunity of conveying to our Warden and Mrs. Foggin most cordial congratulations and good wishes.]

In Memoriam Frederic Austin, Hon. R.A.M.

By the death of Frederic Austin, who had reached the age of 80 on March 30 last, music in London loses one of its most versatile personalities. Until 1920 he was the principal baritone of the Beecham Opera Company and many still remember his fine performances, that of *Count Almaviva* in *Figaro* in particular. He later became artistic director of the British National Opera Company where his meticulous musicianship brought distinction to all the productions. His arrangements of 18th century music in *The Beggar's Opera* and its sequel *Polly* were notable examples of perfect taste with practical effectiveness and they fully merited the brilliant success gained. Of his compositions it has been said that they "were written with a faultlessly elegant pen." A knowledge even only of *My dear mistress* endorses that opinion. Several of his orchestral works were performed by Sir Thomas Beecham at concerts of the Royal Philharmonic Society and by Sir Henry Wood at Promenade Concerts. Mr. Austin was Professor of Singing at R.A.M. 1935—1952. He was the subject of a charming appreciation by Stephen Williams in *London Evening News* on March 28.

Mr. Aylmer Buesst writes :—

Much has been said of his versatility and we need not stress the term unduly; opera singers of outstanding distinction are not always thoroughly trained and highly gifted musicians, but Frederic Austin was all of these. As composer his works are esteemed in wide circles. They are written with eclectic discrimination and show perfect taste and technique.

A chairman, too, of commanding fluency and irresistible charm, he delighted any gathering over which he presided. The mellowing influence of time helped to mature his benignity and exquisite sense of humour. It is by these as well as by his influence on, and contribution to, the musical world of his time, that his memory will be cherished by all who had the privilege of associating with him.

Music Teachers' Seminar

June 20—July 1

An event of unusual interest at the Royal Academy of Music this term is the Music Teachers' Seminar arranged under the auspices of the St. Louis Institute of Music, St. Louis, Missouri, which will take place from the 20th June to the 1st July next.

The members of the Seminar will be established professional teachers of the pianoforte in America and will number about 100.

This is the 10th Seminar organised by the St. Louis Institute and the second to take place in London. Others have been held in Paris, Leipzig, Vienna, Munich and Mexico.

The opening address to the Seminar on the 20th June will be given by Sir Reginald Thatcher, Principal.

During the following ten days, lectures will be given on:—

Beethoven Pianoforte Sonatas
(four lectures by Harold Craxton)

Bach's 48 Preludes and Fugues
(two lectures by Denis Matthews)

Early Keyboard Music
(two lectures by Thurston Dart)

Pianoforte Technique
(two lectures by Frederic Jackson)

Pianoforte in Chamber Ensemble
(Harry Isaacs)

Pianoforte and Orchestra
(Myers Foggin)

Pianoforte Recital
(Denis Matthews)

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

President

Alfred J. Waley

Past President

Dame Myra Hess

Vice-Presidents

Austin, Mr. Frederic
Barbirolli, Sir John, D.MUS.
Bax, Sir Arnold, D.MUS.
Clive, Lt.-General Sir G. Sidney
G.C.V.O., K.C.B., C.M.G., D.S.O.
Craxton, Mr. Harold
Goodson, Madame Katharine
Hess, Dame Myra, D.B.E.
Keel, Mr. Frederick

Neilson-Terry, Madame Julia
Read, Mr. Ernest
Richards, Dr. H. W.
Robjohns, Mr. Sydney
Thatcher, Sir R. S.
Turner, Miss Eva
Waley, Mr. Alfred J.
Waller, Mr. Percy

Committee

Grinke, Mr. Frederick	1949-1952	Barlow, Miss Sybil	1951-1954
Groves, Miss Olive	"	Cummings, Mr. Henry	"
Hayward, Miss Marjorie	"	Isaacs, Mr. Harry	"
MacCormac, Miss Sadie	"	Latham, Mr. Peter	"
Holmes, Mr. Laurence	1950-1953	Thiman, Dr. Eric (<i>Hon. Treasurer</i>)	"
Phillips, Mr. Montague	"	Robjohns, Mr. Sydney (<i>Asst. Hon. Treas.</i>)	"
Townson, Miss Freda	"	Regan, Mr. Leslie (<i>Hon. Sec.</i>)	"
Waller, Mr. Percy	"	Jonson, Mr. Guy (<i>Asst. Hon. Sec.</i>)	"

Students' Sub-Committee

Davies, Mr. Paul	Hillman, Mr. David (<i>Chairman</i>)
Ewer-Smith, Mr. Geoffrey	James, Miss Priscilla (<i>Hon. Secretary</i>)
Humphreys, Miss Elizabeth	McCann, Mr. Norman (<i>Hon. Treasurer</i>)
Kelly, Mr. David	Hayward, Miss Valerie (<i>Asst. Hon. Treasurer</i>)
Rawlings, Miss Rosemary	King, Miss Margaret (<i>Asst. Hon. Secretary</i>)
Wright, Miss Eunice	

Hon. Trustees

Lt.-General Sir G. Sidney Clive, G.C.V.O., K.C.B., C.M.G., D.S.O.
Sir R. S. Thatcher, M.A., HON.R.A.M., F.R.C.M.

Hon. Treasurer

Dr Eric Thiman

Hon. Secretary

Mr. Leslie Regan

R.A.M. Club

Social Meeting

THE CLUB met at the Academy on March 5. Denis Matthews kindly provided the musical programme and played: Bach's *Adagio in G* and *Chromatic Fantasia and Fugue*, Mendelssohn's *Three Fantasias*, Op. 16, and Beethoven's *Waldstein Sonata*.

That so many whose daily round is in music should assemble and evince such pleasure is a tribute at once to the admiration and to the affection in which he is held. And that those of us familiar with the bright stars which have illumined the Academy during fifty years should feel no desire for comparison is the measure of our appreciation of his musicianship.

R.A.M. Club

Alterations to List of Members

Town Members

Bishop, Mrs. D. Primrose, Chupwan House, Ormond Crescent, Hampton, Middlesex (*insert*).

Carmine, Olga, 49 Warrington Road, Warrington, Middlesex (*insert*).

Hart, Freda L., 16 Palace Court, W.2. (*change*).

Hodges, Ena, 15 Wayville Road, Dartford, Kent (*insert*).

Hubicki, Mrs. Bohdan (Margaret Mullins), 41 Carlton Hill, St. John's Wood, N.W.8 (*insert*).

Jonson, Guy, 18 Bracknell Gardens, N.W.3 (*correction*).

Knight, Mrs. R. W. (Susanna G. B. Thomas), 39 Cassiobury Park Avenue, Watford, Herts (*correction*).

Mackie, Mary, 56 Paddington Street, W.1 (*insert*).

Sterling, Ian, 11 Horbury Crescent, W.11 (*insert*).

Country Members

- Engel, Paul, 66 Arundel Road, Littlehampton (*change*).
 Unsworth, Meryl, 17 Keddington Road, Louth, Lincs (*insert*).
 Carwithen, Doreen, Underhill, Monks Risborough, Aylesbury (*insert*).
 Steinitz, Dr. Paul, 244 Mytchett Road, Mytchett, Surrey (*insert*).
 Pullin, Audrey, Longmead, Grosvenor Road, Chichester (*insert*).
 Hogben, Dorothy, Top Meadow, Chalfont St. Giles, Bucks (*insert*).
 Grover, Phyllis (Mrs. Lowe), St. Michael's, Inveresk, Musselburgh, Scotland (*change*).
 Williams, Mrs. R. C., The Vicarage, St. Giles-in-the-Heath, Nr. Launceston (*insert*).
 Caldwell, Miss M. A., 19 Kingshurst Drive, Preston, Paignton, Devon (*change*).
 Stileman, Muriel G., The Cottage, Little London, Broadchalk, Salisbury (*change*).
 Rust, John F., Lansdowne House, Tonbridge, Kent (*insert*).
 Evans, Mrs. Ohna (Macdonald), 10 Causewayside, The Fen Causeway, Cambridge (*insert*).
 Hayes, Elizabeth, The Hermitage, Neston, Cheshire (*insert*).
 Hughes, Mrs. M. O. (Margaret O. Evans), 92 Potternewton Lane, Leeds, 7 (*change*).
 Carmichael, Margaret, Lindisfarne, Closeburn, Thornhill Dumfries-shire (*change*).
 Isherwood, Cherry, 6 Partridge Road, Blundellsands, Liverpool (*change*).
 Ross, Miss C., Ashford School for Girls, East Hill, Ashford, Kent (*insert*).

Overseas Member

- Palmer, Leslie, Plumtree School, Plumtree, S. Rhodesia (*change*).

Notes about Members and Others

MR. NOEL HALE sends us the Syllabus of the new Summer School he is directing at Canford School, Dorset from August 10-24. The scheme is very comprehensive and among thirty well known Conductors, Lecturers and Coaches taking part are Douglas Cameron, Antony Brown, Harry Isaacs and Mr. Hale. The organising secretary is B. Hill-Jowit, 336a Poole Road, Bournemouth West.

MR. NORMAN DEMUTH has been appointed to the *Conseil de Redaction de l'Altas Musical* and is responsible for the English section of that publication. The music of his ballet *La Debutante* was performed on the Belgian National Radio on February 18 and his Suite for Wind Quartet and Harpsichord *Ballet de Cour* received its first performance on French National Radio on February 23. He also spoke on Piano Music of Ravel in *Music Magazine* on March 30.

MR. KEITH JEWELL graduated B. Mus. (Lond.) last January.

MR. CHRISTOPHER REGAN gained Fellowship of R.C.O. in January.

MISS BARBARA KIRKBY-MASON gave a two-piano recital with Dr. Ferdinand Rauter at the R.B.A. on March 8.

MR. ALAN BUSH's new opera *Wat Tyler*, which was one of four winning the competition sponsored by the Arts Council in connection with the Festival of Britain, received its first performance in Berlin on April 3 when it was broadcast by *Berliner Rundfunk*. The broadcast was of a recording recently prepared and conducted by the composer in Berlin. Professor Dent described the opera in *Musical Opinion* in January.

MISS BERTHA HAGART gave a Beethoven recital, assisted by Myra Verney, soprano, at Wigmore Hall on April 8. Norman Franklin accompanied.

The late MR. THEODORE HOLLAND's *Threnody*, for cello and orchestra (first performed at Watford, 1948) was first broadcast by B.B.C. Northern Orchestra with Douglas Cameron on March 25. In the same programme was the first broadcast of Dorothy Howell's *Divertissements*. On March 27 in "Orchestral Hour" (Midland Light under Gilbert Vintner) was heard Mr. Holland's *Spring Sinfonietta*.

MISS PHYLLIS TATE's *Sonata for clarinet and cello* was played by Frederick Thurston and William Pleeth in the Third Programme on March 28. The work was dedicated to those players, who first performed it in 1947.

MISS MARIE HOLLOWAY (Mrs. Colman) broadcast solos from West Regional on January 16.

MR. J. C. HODGSON has sent a Syllabus of a comprehensive Summer School of Music held under his direction at Michaelhouse, Natal, in 1951. At the opening Dinner, Mr. Philip Britton, Musical Adviser to Natal Education Department, spoke of the fine work of Summer Schools in England and greeted the students as pioneers of a similar venture in South Africa.

MISS GLADYS PARR (*Parepa-Rosa Prize* 1914) tells us that since she became a member of the English Opera Group in 1947 she has sung in the first production of Benjamin Britten's *Albert Herring*, his version of *Beggars' Opera* and in *Let's make an Opera*, in which he wrote a part specially for her. The latter work, after its production at Aldeburgh Festival has also filled a Christmas Season at the Lyric, Hammersmith. Miss Parr says that, though intended for children, she notices that adults also seem to find it enchanting.

MRS. EILEEN REYNOLDS, who is Director of the Rhodesian College of Music, sends news of a Bach recital she conducted in Salisbury (R.) on March 26. The programme included the D minor piano concerto, the two-violins concerto and that for four pianos.

MR. LESLIE REGAN conducted four concerts for Watford Philharmonic Society during the past season. Soloists were: Elizabeth Cooper, Vera Hoddinott, Freda Townson, Norman Allin, Roy Ashton, Scott Joynt and Ronald Smith. In a performance of Bach's *St. Matthew Passion* the *ripieno* part in the first chorus was sung by choir boys of St. Mary's, Bryanston Square (Hugh Marchant) and St. Matthew's, Oxhey (M. E. Sleat). Mr. Regan also conducted two concerts of the Amateur Orchestra of London at which soloists included were: Vivian Langrish (in Felix Swinstead's *Concertstuck*) and Trevor Williams.

[The Editor regrets that several Notices arrived too late for insertion in this issue. Will contributors kindly note that mid-April, mid-August and mid-December are latest dates].

New Publications

The Conductor's Art (Williams and Norgate)

Warwick Braithwaite

Musical Trends in the 20th Century (Rockliff, 35/-)

Norman Demuth

"My Next Steps"—to follow "Very First Steps" (Bosworth)

Barbara Kirby-Mason

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

the first of the
the second of the
the third of the
the fourth of the
the fifth of the
the sixth of the
the seventh of the
the eighth of the
the ninth of the
the tenth of the

the first of the
the second of the
the third of the
the fourth of the
the fifth of the
the sixth of the
the seventh of the
the eighth of the
the ninth of the
the tenth of the

the first of the
the second of the
the third of the
the fourth of the
the fifth of the
the sixth of the
the seventh of the
the eighth of the
the ninth of the
the tenth of the

the first of the
the second of the
the third of the
the fourth of the
the fifth of the
the sixth of the
the seventh of the
the eighth of the
the ninth of the
the tenth of the